GEARING UP FOR CLEVELAND

Plans for the Cleveland MLA meeting March 14-18, 1989, at the Stouffer Hotel downtown, are coming together nicely. In addition to the usual Committee and Round Table meetings, the preliminary Cleveland program includes a pre-conference workshop on "Music in an On-line Environment," meetings of local system user groups; and sessions on musical iconography, planning a preservation program, the new Dewey Decimal Classification Phoenix Schedule 780, publishing contemporary music, managing your administrators, music library consortia, music video collections, new developments from the Film Music Round Table, and more! And for your spare time the city of Cleveland offers much in the way of concerts, theater, and dining. We hope to see you all there in March.

Shirlene Ward
1989 MLA Cleveland Program Chair

MLA Seeks Nominations For 1987 Publication Awards

The Music Library Association is now inviting nominations for 1987 publications awards in the fields of music and music bibliography. One prize will be awarded in each of three categories:

- The Vincent H. Duckles Award for the best book length bibliography or other research tool in music published in 1987.
- Award for the best article length bibliography or article on music librarianship appearing in 1987.
- Award for the best review of a book or music score appearing in the 1987 volume of Notes.

With the exception of the Notes review, there is no limitation as to language or place of publication.

In particular, the Awards Committee seeks nominations for the last two categories listed above. At its June 1988 meeting, the MLA Board has significantly increased the stipend on each of the above awards, making receipt not only a personal honor, but also more financially rewarding.

Nominations should be addressed to: Karl Kroeger, 9260 Newton Street, Westminster, CO 80030.

CALLING LOCAL SYSTEM USER GROUPS

The program for the next MLA meeting in Cleveland will include a one-and-a-half-hour time block set aside solely for local system user group meetings. The Program Committee has already identified contact persons for several groups that wish to meet in Cleveland, but we would like to know whether users of other systems would also like to hold meetings. Systems whose users are currently planning to hold meetings (coordinators are listed in parentheses) include: Geac (Keiko Cho, University of Houston); NOTIS (Janet Bischoff, Brigham Young University); Carlyle (Mark Smith, SUNY at Purchase); DRA (Candice Feldt, Tufts); Innopac (Linda Barnhardt, University of California at San Diego); and LS2000 (Pam Juengling, University of Massachusetts at Amherst). Are there any users of VTLS, CLSI, Dobis, or Utlas out there who would be interested in convening a meeting of users? Have we omitted other systems whose users would like to meet? Anyone with information about systems not yet on the schedule should contact Shirlene Ward, MLA Cleveland Program Chair, as soon as possible at Music Library, Northwestern University Library, 1935 Sheridan Road, Evanston, IL 60208, or call 312/491-2888 (BITNET SHIRLENE@NUACC). Thank you for your help!
THE PRESIDENT REPORTS

Here I sit in my steaming library—trying to conjure up images of anything cool. Among the things that have come to my attention since last I wrote to you, the long list of positions open in the latest job list—particularly for music catalogers. We all need to be on the lookout for able people who might find this profession attractive, in spite of its low salaries. Here at Cornell I have encouraged some of the musicologists who are still unable to find teaching positions to think of this as an alternative way to use their musical knowledge in a rewarding profession. I would welcome ideas from any of you about ways we might improve recruitment efforts.

At the June Board meeting, having finished our business with dispatch we spent the last morning in a rap session. Several interesting ideas came out of that meeting. Among them a strong sense from the Board that we must do more to improve the image of music libraries. We all agreed that music librarians are not generally getting the support they need from the various accrediting organizations. I intend to be in touch with NASM once again to see if we can improve this situation. Recruiting people to our profession was another strong concern expressed by the Board.

The Board has decided to experiment with the ALANET network. Those of you with ALANET in your library will now be able to communicate with some of us by e-mail on this network. There is a list of our new ALANET numbers in a communication from the Executive Secretary elsewhere in this issue. These e-mail addresses also will be listed in the next edition of the MLA directory. Those of you who have e-mail addresses, whatever the network, should submit them on your membership form for inclusion in the MLA Membership Directory.

Your President has undertaken a few projects that should help to improve the operation of MLA. Last fall using an optical scanner we read all of the annual indexes to Board policies into machine readable form. This text has now been edited and brought up to date through 1987. Copies have been distributed to all Board members. The recording secretary will now keep this text current. I am now working on updating the Convention Manual which was drafted in 1982 by the then convention manager, Suzanne E. Thorin. This text has all been scanned into machine readable form. I hope to have a new draft document early this fall. When it is completed this document should make clearer the duties of the Convention Manager, Program and Local Arrangements Committees. Each of these is vital to our successful annual meetings.

This issue marks the beginning of Jim Farrington's tenure as editor of the Newsletter. We look forward to working with him to keep this a useful organ of the association. I am also pleased to report that Neil Ratliff has succeeded Margaret Welk Cundiff as chair of the Legislation Committee. Jim Cassaro is replacing Dick Griscom as our MARBI representative. My thanks to Margaret and Dick for jobs well done. And good luck to our new incumbents.

The fall Board meeting will take place in Boston in conjunction with the celebration of the 25th anniversary of the New England Chapter. Let me take this opportunity to congratulate NEMLA on 25 years of creative, energetic activity. We wish all the chapters long life and prosperity.

Lenore Coral
President

MUSIC LIBRARY ASSOCIATION
BOARD OF DIRECTORS

Officers
LENORE CORAL, President
Cornell University

SUSAN SOMMER, Vice-President
President-Elect
New York Public Library

JEAN GEIL, Recording Secretary
University of Illinois, Urbana

SHERRY L. VELLUCCI, Treasurer
Westminster Choir College

A. RALPH PAPAKHIAN, Executive Secretary
Indiana University

Members-at-Large 1987-1990
MARSHA BERMAN
University of California, Los Angeles

JAMES B. COOVER
SUNY at Buffalo

JOHN E. DRUESEDOW, JR.
Duke University

Members-at-Large 1988-1990
LAURA DANKNER
Loyola University

RICHARD W. GRISCOM
of Louisville

DIANE PARR WALKER
University of Virginia

MLA NEWSLETTER
Jim Farrington, Editor

The Newsletter is published four times a year: September-October, November-December, March-April, and May-June, by the Music Library Association, P.O. Box 487, Canton, MA 02021, and is issued to its members free.

The purpose of the Newsletter is to keep the membership of the association abreast of events, ideas, and trends related to music librarianship. All pertinent communications and short articles are welcome. Address correspondence to Jim Farrington, Editor, MLA Newsletter, 58 Fountain Avenue, Middletown, CT 06457. The deadline for submitting copy to the editor for the November-December issue is October 28, 1988.
IN MEMORIAM:
WILLIAM J. WEICHLEIN (1917-1988)

With Bill’s death on June 3rd, MLA has lost one of its greatest benefactors. It is no understatement to propose that it was Bill more than anyone else who kept our organization alive and healthy for well nigh two decades.

Born near Chicago, Bill rose through the musicology ranks at the University of Michigan, beginning as a GI-Bill doctoral student in 1946, eventually as Professor of Music and sometime department chairman and associate dean. His dissertation work on eighteenth-century Italian opera led to studies of the Schatz collection in Washington, although his Checklist of American Music Periodicals, 1850-1900 (1970) is no doubt the work which will continue to prove most useful. His major achievement outside of MLA, however, was probably his work over the years in conjunction with the University of Michigan library school, in preparing many of the best music librarians in our profession.

As MLA President during particularly dark days in 1963-64, he became aware of the need for administrative continuity; and thus for the next sixteen (!) years served as MLA’s Executive Secretary. Countless hours were spent in setting up the Ann Arbor business office in 1965—efforts that clearly benefitted from the counterpart experiences of his wife Caroline (whose contributions to several professional organizations in social psychology are probably no less profound). Bill managed MLA conventions with a style that contributed much to our happy working relationship with music publishers. He rebuilt the Business Office opera-

tion after the disastrous fire of November 10, 1971. After the office was relocated in 1979, he eloquently advocated a “tender loving care” approach to the assignment. Of all the attributes that Bill brought to MLA, the most important was a fierce sense of duty.

If Bill’s sense of duty was his most valuable attribute—perhaps an inevitable outgrowth of his upbringing as a minister’s son—his most lovable was his particular attitude toward those pervasive forms of nonsense that are often grouped under the heading “guff.” This particular attitude perhaps inevitably grew out of his experience as a bassoonist in several orchestras—at Curtis and in Chicago opera before the War, in Calcutta during the war, afterward in Ann Arbor. It was in the back stands, out of ear-shot of many a fatuous conductor, that he no doubt developed his impressive skills in grousing. Although his turn to librarianship might be seen as an attempt to get away from such guff, it will come as no surprise to most of us to recognize that he also discovered plenty of it in the library world as well, only in somewhat different forms. It is also possible that Bill and MLA developed their warm respect for each other out of a recognition of these common sensibilities. When our sense of duty and our contempt for fatheads are no longer with us, MLA’s Weichlein era will be over. In the meantime we will remember Bill respectfully, gratefully, and affectionately.

D. W. Krummel
University of Illinois

Audio Preservation Study Released

The Final Report on “Audio Preservation: A Planning Study,” a research project carried out by the Associated Audio Archives (AAA) Committee of the Association for Recorded Sound Collections (ARSC) with funding from the National Endowment for the Humanities is now available. The 862-page report, printed single-sided on paper punched for three-ring binders, costs $42.95 postpaid to any continental United States address or $37.00 plus actual postage cost (surface or air available) to foreign addresses.

The Report is a preliminary, working reference document and consists of a summary and three appendices. Appendix I contains more than 60 major conclusions and recommendations. Appendix II contains a detailed description of the project and eleven individual research assignments carried out by project participants. The storage and handling factors, recommendations on storage conditions for cylinders, discs, and tapes, and a bibliography on library construction. Other topics reported on in greater or lesser degree include Documentation, Standards, Bibliographic Control, Dissemination, Consortia Potential, Technical Considerations, Education and Training, Legal Aspects, Priorities, Disaster Preparedness, and a Professional Organization for Sound Archivists. Appendix III consists of several compilations: a preliminary Glossary (of 50 pages), and index of terms (137 pages), the responses of more than 35 sound archives to a resource questionnaire sent out during the project, and a bibliography of over 2,500 citations.

Copies may be ordered from Elwood McKee, 118 Monroe Street #610, Rockville, MD 20850. Payment in advance is required (except foreign postage, which will be billed). Checks should be made out to ARSC—Association for Recorded Sound Collections.
Schuller, Amerigrove, Smith
Win Sonneck Society Awards

The Sonneck Society announced that its 1988 Irving Lowens Award, for distinguished published or recorded contributions to American music, goes to Gunther Schuller for his book *Musings: The Musical Worlds of Gunther Schuller*, published in 1986 by the Oxford University Press. The Lowens Award committee consisted of Don L. Roberts, chairman, Marsha Berman, and John Druesedow.


The Sonneck Society also announced that its 1988 Honorary Member, for distinguished service on behalf of American music, is Carleton Sprague Smith, former head of the Music Division of the New York Public Library.
CONSTITUTIONAL AMENDMENT PROPOSED

The Social Responsibilities Round Table has proposed an amendment to the constitution of MLA. This proposed amendment will appear on the ballot sent to all voting members this fall. The purpose of this amendment is to provide a constitutional basis for MLA to address a wide range of issues relevant to the profession of music librarianship. At present, the stated purpose of the association (Constitution, Article II, Paragraph A) are:

The purposes of the Association shall be to promote the establishment, growth, and use of music libraries; to encourage the collection of music and musical literature in libraries; to further studies in musical bibliography; to increase efficiency in music library service and administration.

At its meeting during the 1988 Minneapolis conference, SRRT adopted the following resolution:

Whereas,

Music librarianship is recognized as a distinct and viable profession; and

Whereas,

The practice of music librarianship facilitates the purposes of the association as stated in Article IIa of the constitution; and

Whereas,

MLA’s response to professional issues (such as education, employment, intellectual freedom, fair use, etc.) could have significant bearing on the ability of music librarians to attain the goals stated in Article IIa of the constitution; and

Whereas,

The constitution of MLA Inc. makes no statement concerning the profession of music librarianship;

Now, therefore be it resolved, that the Social Responsibilities Round Table proposes the following clause be added to Article II, Paragraph A of the constitution:

"and to promote the profession of music librarianship."

---

ALANET MAIL ADDRESS
MLA.PRES President, Lenore Coral
MLA.VPRES VP/PR-Elect, Susan T. Sommer
MLA.ARP Executive Secretary, A. Ralph Papakian
MLA.TREAS Treasurer, Sherry Vellucci
MLA.FISC Fiscal Officer, John Druesedow
MLA.JR.FISC Jr. Fiscal Officer, Richard Griscom
MLA.PUBLICITY Publicity Officer, Dawn Thistle
MLA.PLACEMENT Placement Officer, Paula Matthews
MLA.CONV.MGR Convention Manager, Martin Silver
MLA.NEWS.ED Newsletter Editor, James Farrington
MLA.RPS.1SS RPS Info. Sharing SC, Geraldine Laudati
MUSICA FICTA

(This is part one of a two-part article)

If you would like to write a bibliography of novels about music or have become so motivated to read more music fiction by the suggestions in this column that you are burning to know where to find more titles to choose from, your public library should be able to supply you with some useful guides. First, check both the literature and music divisions for vertical file material, booklists and in-house fiction subject files. Librarian-produced lists and indexes may have been done in the good old days of plentiful staff time, so references there may be to older titles only, but you could bring to light some old treasures by seeking them out.

Your next stop should be at one of the three pertinent H. W. Wilson indexes: Fiction Catalog, Book Review Digest, Short Story Index. Fiction Catalog. Wilson's fiction counterpart to the Public Library Catalog contains a selective list of quality novels organized by author with a subject/title index. Substantial quotations from book reviews serve to describe the books. Editions appear periodically—the 10th edition was in 1980, the 11th, 1986—and annual supplements appear between editions. The subject headings for music have few cross-references so you must search terms as you think of them: Opera, Musicians (with subheadings for composers, flutists, pianists, saxophonists, etc.), Entertainers, Jazz Music, and so forth. The subjects "Libraries" and "Librarians" also appear, for those who want to prove that librarians are novel subjects as well as novel lovers.

Book Review Digest provides subject access to fiction and is much more inclusive than Fiction Catalog since it lists all novels reviewed in four or more of the periodicals BRD indexes. Quotations from many of the reviews are given; citations to other reviews are sometimes included. The subject indexes were cumulated every five years from 1927 through 1971. The heading to search for earlier years is "Fiction", for later years "Fiction Themes". These headings are subdivided for such subjects as Folk Singers, Jazz Music, Musicians, Opera, and Singers. BRD is not as thorough in its subject access to fiction as Fiction Catalog is. For example, BRD listed Josef Skvorecky's *The Bass Saxophone* under "Jazz Music." Fiction Catalog put it there, but also under "Musicians—Saxophonists." BRD also put Anthony Burgess' *The Pianoplayers* at "Prostitutes," but not at "Music and Musicians." BRD includes a heading for "Fiction—Libraries and Librarians."

The real Wilson gold mine for fiction on music is Short Story Index, which is an annual that has been cumulated every five years since 1950. It includes many cross-references and a wealth of subject headings including Concerts, Musicology, Sound recording and reproducing, Singing and voice culture, Opera, Opera—Chinese, Music critics, Music teachers, and Musicians (from bagpipers to violinists). The index is only for identification of titles in collections and, since 1974, periodicals. No evaluations are given. "Librarians" and "Libraries" are each given separate entries.

In the U.K., Fiction Index, by G. B. Cotton and Alan Glencross, which appeared in 1953, became superseded by Cumulated Fiction Index. The 1953 version, the only edition I've seen, lists books that appeared in the U.K. from 1945-52. No evaluations are given. Cross-references are numerous. Subject headings include Music Halls, Musicians and Singers, Composers, Crooners, Dance Bands, and Metropolitan Opera House. "Librarians and Library Assistants," and "Bodleian Library, Oxford," were also given as subject headings. Later editions of Cumulated Fiction Index include short stories.

Many individual titles prepared by librarians and other fiction specialists serve as subject guides and lists of recommended reading. In part two of this column devoted to sources, I will describe several I have found. If you have a favorite guide to fiction that you think deserves mention here, please send your suggestion to Bonnie Jo Dopp, Biography Division, District of Columbia Public Library, 901 G St., N.W., Washington, DC 20001.

A complete list of the sources described will appear at the end of part two of this column.

Bonnie Jo Dopp
District of Columbia Public Library

NISO REPORT

It is with great pleasure that I write to tell you of some important progress that has been made on the durable paper front during the past few months. After receiving the NISO folder on durable paper, Arnold Broido of Theodore Presser forwarded the information to the printer that many of the East Coast music publishers use for their printing. Edmond B. Ward, Jr., the President of Chernay Printing took the message to heart. He explored the question of whether he could provide acid free paper to music publishers at a reasonable price and learned that doing so would only add $0.01 per page to the cost. He has written to all of his clients advising them that he now has acid free paper in stock. I hope that music publishers will take advantage of this. I have written to Mr. Ward to thank him on behalf of the Association for his efforts. I am sure that you would agree that this is a major step in the right direction. Watch for the circled infinity sign signifying acid free paper in newly published music.

Lenore Coral
MLA NISO Representative
Band Music RT
To Discuss Sousa

Critical editions of Sousa’s works will be the topic of discussion at the 1989 Cleveland meeting. MGySgt Frank Byrne (U.S. Marine Band) will lead the discussion and also discuss the special needs of the performing music librarian. Considering “Stars and Stripes Forever” has finally been made the national march, this discussion should be of interest to all librarians be they band aficionados or not.

Anna M. Thompson, Coordinator
Band Music Round Table

Public Library Committee:
“On The Road Again . . .”

Once again the PL Committee of MLA is presenting a pre-conference on music reference for “non-Music” librarians. “Taking the Mystery Out of Music” will precede the New York Library Association state meeting on October 12th from 1-9 P.M. The premier of this preconference took place last fall at the MFLA meeting in Indianapolis. Past Chair, Norma Jean Lamb (Buffalo-Erie County PL) is responsible for local arrangements with Nyla.

Five sessions will be presented during the pre-conference for general reference librarians in public and academic institutions who deal with music materials. Norma Jean Lamb will discuss the reference interview, terminology, basic reference collection, and vocal music. Susan Waddington (Providence PL) will discuss music biography and its many facets. Rick Schwegel of the Chicago PL is covering Music Business resources and copyright. Anna Thompson (Indianapolis PL) will discuss solutions to the problems associated with audio formats. For further information contact Norma Jean Lamb or the New York Library Association.

Anna M. Thompson, Chair
Public Library Committee

When You’re Not In, Who Is?

The Small Academic Libraries Round Table is planning a session for the Cleveland meeting on reference service in the small music library. We are interested in student and support staff training, with attention to policies and procedure manuals, problems, etc.

Success stories are welcome too! Sally Evans of Amherst College and I have put together a questionnaire which we sent out to 20 participants in Round Table activities. We are looking for anyone willing to share information on this topic as well as potential speakers for the Cleveland session. If you did not receive a questionnaire or are interested in further information please feel free to write or call Sally or myself.

Sally Evans
Music Library, Amherst College
Amherst, MA 01002
413/542-2387

Gene Leonardi
Music Library
c/o Shepard Library
North Carolina Central University
Durham, NC 27707
919/560-6220

Joint Committee On The MLA Archives Meets

The Joint Committee on the MLA Archives met at the University of Maryland on May 13, 1988. Members present were Elizabeth Auman, Lenore Coral, Dena Epstein, William Parsons (Incoming Chair), Neil Ratliff, Bruce Wilson (Archivist) and Gail Sonneborn (Past Chair). Subjects on the agenda included: budget for the Archives, FY 1988-89; progress of the MLA Oral History and Administrative History projects; the recording of national meetings; and automated applications in the Archive.

William C. Parsons, Chair
Joint Committee on the MLA Archives

Beyond MTV: Music Video In The Library

Music and Fine Arts Video will be the topic of a panel discussion sponsored by the PL Committee at the 1989 Cleveland meeting. A diverse and authoritative panel will cover the many aspects of video and its applications in both public and academic institutions. Panelists and presentations include: Dr. Thomas Campbell, Cleveland State University: “Oral History: Explorations On a New Frontier”;” Richard Schwegel, Chicago Public Library: “Collecting Resources: Video in Your Own Back Yard”; Karla Stewart, Akron-Summit Public Library: “Where to Find Fine Arts Video;” John Hillsman, Home Vision of Chicago: “Music For Your Patron’s Eyes.”

Anna M. Thompson, Chair
Public Library Committee

The Resources and Technical Services Division Audiovisual Committee sponsored a program entitled "Microcomputer Software: What Is It? Why do I Need It? What Do I Do With It Once I Get It?" The program, which dealt with software from many vantage points, was co-sponsored by numerous ALA groups.

A paper on software and collection development stressed the importance of maintaining collection development policies and practices regardless of the format. Software currently available does not clearly fall into the same kinds of categories used for subject print collections, however, one special area is the enormous category of "productivity" tools. The five types identified were for 1) recording data (such as word processing programs), 2) accessing information stored remotely, 3) controlling information (database management), 4) analyzing information (statistical programs), and 5) problem solving. Levels of service were also identified, each step requiring a higher level of librarian familiarity with the software package: 1) referral, locating the various packages, 2) reference, knowing the types of packages available and their basics, 3) consulting, having a working knowledge of the package and the ability to help people run the program, and 4) instruction, teaching classes in the program. A library may choose to give service only at the referral level or choose a combination with one or a few packages at a higher level.

How to find out what microcomputer software packages are available and which are good was also discussed. At the top of the handout of sources for this information was the Directory of Microcomputer Software for Libraries (Oryx Press, 1986) which includes software packages for all library applications. It does not include general packages such as word processing or any evaluations. Reviews of software can prove problematical: any review of two or more years old is no longer useful since the package is probably already considerably improved. In addition, while a package with good reviews may not have changed, newer packages may be better.

The Library Administration and Management Association (LAMA), Middle Management Discussion Group sponsored a program entitled "Hiring the Right Person: The Dynamics of the Final Decision." The paper on hiring support staff recommended using a vacancy as an opportunity for redesigning work in the unit rather than just for filling a particular position. Defining both the required and preferred qualifications are key elements in the position description. Think about appropriate modes of advertising. Plan for the interview process by identifying questions that relate to the requirements and ask them in an open-ended way in order to encourage thought and discussion. Posing hypothetical situations and asking the applicant to respond is reasonable and gives the individual an idea of the responsibilities of the position. Include a brief tour of the unit. A hiring matrix was suggested in which the selection criteria for the position are listed vertically and the applicants listed across the top. A "+" or "-" or check mark may be placed in the boxes showing the extent to which an applicant met the qualifications, or brief phrases may be written. When reviewing this, consider who has the best potential for contributing both in the position and in the library. Check references before the interview, after, or perhaps both times if the interview brings up questions. Consider follow-up interviews for a smaller number of people if there are unanswered elements. Carefully plan the entrance of the new person into the unit with appropriate orientation and training.

The program "Jazz and the Arts: Photography, Film, Dance and Music Collections" was sponsored by the Association of College and Research Libraries (ACRL) Art Section and co-sponsored by MLA. MLA member Curtis Jerde, Curator of the Hogan Jazz Archive at Tulane University, was one of a number of curators who described jazz-related holdings in their collections. The ACRL Art Section is currently working on liaison relationships with other arts organizations. The ACRL Audiovisual Committee has just completed a long project and is now developing new activities.

Brenda Chasen Goldman
MLA Representative to ALA

---

Rap With Raps In Cleveland

Don't keep your reference and public service ideas and experiences under wraps. Talk them out at an open discussion at the Cleveland conference. We need a central topic for the discussion this year, and some discussion leaders. Last year's conversation among fifty participants about reference performance was a welcome chance to hear from the experts: who you face the public. Please volunteer to lead the talking this year by contacting Bonnie Jo Dopp, Chair, Reference and Public Services Committee, Biography Division, District of Columbia Public Library, 901 G St., N.W., Washington, DC 20001, 202/727-1253.
MARC NEWS: FORMAT INTEGRATION

MARBI, the ALA interdivisional committee responsible for recommending changes to the USMARC formats, convened for five sessions in conjunction with the ALA annual meeting in New Orleans. Richard Griscom and James P. Cassaro attended as representatives from MLA. The principal topic under discussion at this meeting, as well as at the January 1988 meeting in San Antonio, was format integration, the long-awaited consolidation of the seven USMARC bibliographic formats into a single format (see the MLA Newsletter No. 71 [November-December 1987], p. 14 for a more detailed description). By the conclusion of the New Orleans meeting, the work was complete, and the Library of Congress will now begin preparations for the publication of the revised format sometime next year. The impact of the changes will be great; some observers have referred to format integration as the "AACR2 of USMARC." In order to lighten the shock, the Library Information and Technology Association will be sponsoring programs on format integration at its national conference in Boston this October and at the June 1989 ALA Annual Conference in Dallas.

The following is a summary of the format-integration changes approved at the January 1988 and June 1988 MARBI meetings.

Content Designation Deleted or Made Obsolete
An important part of the integration process was a cleanup of the formats. Over the years, many fields have become useless; some, admittedly, were never of any use. MARBI recommended that over thirty fields, indicators, and subfields be made obsolete. A complete list may be found in the Music Cataloging Bulletin 19, no. 10 (October 1988).

Other Changes

Redefinition of Field 006
Field 006 (Linking Entry) will be redefined as "Fixed Length Data Elements—Additional Material Characteristics." The purpose of the 006 is to allow the coding of 008 fixed-field information for additional material characteristics. It would be used, for example, to code the characteristics of a sound recording that accompanies a book. The seriality of non-print materials could also be brought out in an 006. By using tag 006, the fixed field data for additional material characteristics will be in close proximity to the 008, which will continue to carry the primary material characteristics.

Amalgamation of 008 Bytes 07-14 Elements
The use of 008/07-14 for recording dates in the serials format differs from their use in the other formats. These bytes will now be amalgamated, and the code that defines their use, 008/06 (Type of Date Code), will be adjusted to include both serial and non-serial values. In order to avoid the conflict of having double definitions for the "c" and "d" codes, code "d Detailed note" will be changed to "e" and code "c—Two dates: actual date andcopyright date" will be "t."

Changes to the First Indicator in Fields 240 and 243
Responses from MLA members showed that the majority of music catalogers do not use indicator values "2" and "3" in the first indicator of Field 240. As a result, the music format will be brought into conformity with the other formats. Values "2" and "3" will be made obsolete, leaving "0—Not printed or displayed" and "1—Printed or displayed."

Changes to Fields 246 and 740
LC had proposed that Field 740 be made obsolete and that all title added entries be carried in Field 246. Supporters and opponents of the proposal tended to fall into two camps: serials catalogers who wanted to retain the flexibility that field 246 offers in the area of note generation, and monograph catalogers who are accustomed to added entries being grouped together in the 7xx area. In the end, MARBI made a judgement of Solomon that gives each group part of what it wanted while possibly creating more problems than were solved.

Both fields will be retained. Field 246 will be used for titles that apply to the item as a whole (alternative titles, parallel titles, spine titles, etc.) and field 740 will be used for analytical title added entries and cataloger-generated title added entries. A subfield i will be added to Field 246 to contain display text other than that provided by indicator 2. "[Blank]—no information provided" will be added to the list of indicator 2 values. LC promises to draw up clear guidelines for the use of the two fields, but the changes are sure to cause confusion among catalogers.

Extending All Fields Across All Formats
Although considered last, the concept of validating all fields across all formats had been at the heart of the integration process from the outset. Only through this validation would it be possible to consider the seven bibliographic formats a single format. During discussion, the names and descriptions of several fields were flagged for revision in order to make their purpose clearer in a broader context.

In the end, after fifteen hours of meetings, MARBI approved the proposal, and brought its deliberations to a close.

Any questions or comments regarding the integration of the USMARC formats should be addressed to the new MLA liaison to MARBI: James P. Cassaro, Music Library, Lincoln Hall, Cornell University, Ithaca, NY 14853-4101; BITNET: JJ5Y@CORNELLCC.

Richard Griscom
University of Louisville
**Pacific Northwest Chapter**

The Seattle Public Library, with its view of Puget Sound, was the site for the annual meeting of the Pacific Northwest Chapter, held May 13-14, 1988. Charles Coldwell and the genial staff of the Music and Fine Arts Department hosted the group for one of its heretofore rare meetings outside an academic setting. On Friday afternoon, the group heard an entertaining and informative presentation by Dr. JoAnn Taricani, "Early Music in Washington State, 1880-1920". Dr. Taricani, whose research and speaking engagements on Washington State music are supported by the Washington Commission for the Humanities, is Assistant Professor of Music at the University of Washington. Following the lecture, the group toured the facilities at the Seattle Public Library.

The focus of the Chapter's meeting this year was on the use of computers in our work as music librarians. A panel entitled "Automated Circulation and Online Catalogs: The Dream Versus the Reality" addressed MLA's "Automation Requirements for Music Information" (Notes, 43/1, September 1986, pp. 14-18) from the perspectives of public and technical service librarians. Participants were Paula Elliot and Elaine Breach (Washington State University), Laura Groves (Willamette University), and Charles Coldwell and Elaine Weeks (Seattle Public Library).

Dinner at the home of Charles and Maria Coldwell was a notable event. Three of Seattle's outstanding restaurants provided a sampling of their fare, and chapter members shared taped musical jokes and parodies in an entertainment aptly called *scherzo*.

The following morning's panel addressed "Independent Record Labels: Looking for Discs in the Haystack." John Gibbs (University of Washington), Anna Seaburg (King County Public Library), and John Erling, an independent Seattle record dealer, gave members insight into the process of acquiring sound recordings. Following the panel, the Chapter honored John Erling with the surprise presentation of a plaque commemorating his many years of expert service to the music libraries of the Pacific Northwest.

"PC Encounters: Experiences with Microcomputers in Music Libraries" featured Charles Coldwell, Laurel Sercombe (University of Washington) and Dana Johnson (Western Washington University), sharing their experiences using IBM PC's in their work. Reports ranged from dream-come-true to horror story, and in the lively discussion that followed many attendees had their own tales to add to the growing archive of PC experiences.

In the business meeting which concluded the conference, members were presented with a revised constitution (Macintosh-produced, laser-printed). Members decided to purchase several of the taped sessions of the Minneapolis meeting and create a clearinghouse for their distribution within the Chapter. Members also agreed to investigate the idea of bringing in nationally-known speakers for coming meetings. Bob Richart of the Western Library Network offered to host next year's conference which, indicative of the Chapter's pioneering nature, promises to be held outside of academe yet again.

Paula Elliot
Washington State University

**Greater New York Chapter**

The Summer meeting of the Greater New York Chapter was held at the Library of the State University of New York at Purchase on June 18, 1988. Eighteen librarians met to hear a program entitled "Music and Online Catalogs."

The host and Chapter Vice-Chair, Mark Smith, introduced the speakers and their topics: David Riley (New York University), GEAC's BOBCAT; Mark Smith (SUNY Purchase), Carlyle's TOMUS; George Bozicwicek (New York Public Library), Carlyle's CATNYP; and Marguerite Iskenderian (Brooklyn College), NOTIS' CUNY+PLUS.

The speakers talked about the development of their libraries' databases. All discussed honestly the advantages and disadvantages of their respective catalogs, and provided specific examples of searches performed on their systems.

The formal program concluded with a short business meeting, after which the librarians sat down for hands-on experience searching SUNY Purchase's TOMUS catalog.

Deborah G. Davis
Mannes College of Music
**Chesapeake Chapter**

The Chesapeake Chapter Spring 1988 meeting, hosted by Lowell Ashley, was held May 13-14 at Virginia Polytechnic Institute and State University ("Virginia Tech") in Blacksburg. Situated in the Donaldson Brown Center for Continuing Education, the day-and-a-half meeting opened with a reception followed by a presentation by Dr. Michael Saffle. A member of the Tech Department of Music and editor of the *Journal of the American Liszt Society*, Dr. Saffle offered some personal views concerning libraries and librarians in "A Musicologist's View of Music Libraries." Drawing heavily from 19th-century newspapers for historical documentation and reviews, his account of identifying, locating, and using these sources, where there is virtually no indexing and little bibliographic control, supported his contention that certain kinds of musicological research becomes music librarianship. Emphasizing the role of the librarian in research and illustrating this point with his recent experiences in European libraries, he presented several anecdotes demonstrating these cases where the librarian exerts almost total control over access to the materials.

Saturday morning we were welcomed by Paul Gherman, director of libraries at Virginia Tech, followed by Dr. Ben Arnold of the Emory University Department of Music, who spoke on "War Music: A Reflection on Society." Discussing socio-cultural influences from the Baroque era to the present, he presented musical examples depicting the earlier celebration of battles and victories through a "change in social consciousness" and the depiction of the horrors of war and destruction of the earth. Citing this change as beginning during the Civil War in the United States and during World War I in Europe, works dealing with the horror of war or the hope of peace have appeared, the most powerful statements having been composed since 1939. This change was shown by Shostakovich's 7th and 8th symphonies, Britten's War Requiem, Penderecki's Threnody to the Victims of Hiroshima, and Husa's Music for Prague 1968, examples of which were played during the lecture.

The chapter had the good fortune of having Aniela Kolbuszewska from the University Library at Wroclaw speak on the joys and hardships of music librarianship in the eastern bloc, providing an excellent history and review of current practices in her country in "Music Libraries in Poland." Continuing our look at this part of the world, Patrick Rucker of New York City presented a paper on "Liszt Orchestral Performance: A Retrospective in Light of New Performances from Rotterdam." Discussing the Hungarian composer's attitudes towards orchestral performance, relating these practices to the new series of recordings by James Conlon and the Rotterdam Philharmonic Orchestra. Discussed were Liszt's advocacy of sectional rehearsals, the importance of the conductor in stressing phrasing and variety of expression, concerns about acoustics, stage arrangement, orchestra size, and his pragmatic approach to instrumentation. Rucker noted that, after his death, Liszt's orchestral music suffered a decline which was relieved temporarily by the LP boom. The current activity in Rotterdam is particularly encouraging, as Conlon has approached the music unprejudiced and identifies with Liszt's ideals.

Moving on a little further to the east, professor Alan Ho of the Department of Music at Southern Illinois University (Edwardsville) and the author of the forthcoming *Profiles in Russian/Soviet Music: A Dictionary of Composers* (Greenwood Press), discussed his "Research in Russian/Soviet Music: Problems and Pitfalls" citing such problems as variant systems of transilibration and "common usage" spellings, the resultant variants causing an individual to be treated as different persons, e.g., in Greene's *Composers on Record* Chondoschkin/Khandoshkin, Filipenko/Philippenko, Grabovsky/Hrabovsky, Part/Pyart, Raats/Ryaerts, and from Baker's *Biographical Dictionary* (7th ed.) Bajoras/Bayoras, with the obverse effect (different composers treated as one and the same) also being cited, e.g., Antoly Bogatyrev and Seymon Bogatyrev confused in *Baker's*. Additional problems include conversion from the old to new calendar, changing place names (e.g., "...born in St. Petersburg, moved to Petrograd, settled in Stalingrad, and died in Leningrad" [all the same place], and the Azerbaijan/Baku, Kishinyov/Moldavian, Latvian/Riga, Lithuanian/Vilnius, Minsk/Belorussian Conservatories), inaccuracies in pronunciation guides, and Soviet disinformation including omission of persons out of political favor, creation of fictitious figures, and even tampering with composers' scores.

Following lunch and the business meeting Dr. Artis Wodehouse gave a lecture/performance based on her recent *Gershwin's Improvisations for Solo Piano Transcribed from the 1926 and 1928 Disc Recordings* (Warner Brother, 1987) which included both a discussion of performance practice and the difficulties of performance by a classically-trained pianist along with recordings and live performance of selections from the transcriptions. In the improvisations recorded for Columbia, Wodehouse detects a miraculous blending of styles: impressionism, jazz, musical theater, ragtime, and popular dances of the day. In her performance notes to *Gershwin's Improvisations* she writes: "The metronome markings will strike most musicians as astonishingly fast [but] they are only starting tempi, ... Gershwin invariably speeds up..." Those words serve well to describe the lecture/performance she delivered to a rapt audience—copies of her scores providing a roadmap with Wodehouse racing down the highway, her audience in breathless pursuit.

The fall meeting of the Chesapeake Chapter will be held October 8-9, 1988 at the Shenandoah College and Conservatory of Music in Winchester, Virginia.

Dan O. Clark
James Madison University
CHAPTER REPORTS Continued

Northern California Chapter

Historic and elegant Ralston Hall on the campus of the College of Notre Dame in Belmont was the site for the spring meeting of the Northern California Chapter, held on April 29. The day featured interesting speakers, a variety of musical performances, and a chance to tour the campus and this beautiful facility.

Joseph Marchi, director of the Center for the American Musical at Canada College, opened the program. He spoke on the early development of the musical in this country and on the Center itself. The Center collects sheet music, clippings, programs and other memorabilia on all phases of the American musical—and is eager to trade for (or buy, although funds are limited) such material. The Center also lends music or other items to qualified borrowers, be they institutions or performers. Mr. Marchi can be reached at:
Center for the American Musical Canada College
4200 Farm Hill Blvd.
Redwood City, CA 94061
415/364-1212

Featured speaker Dr. Frank Wilson teaches at the University of California, San Francisco, where he is involved with the Health Program for Performing Artists, and bases his practice at Kaiser Permanente Medical Center in Walnut Creek. He spoke on the neurological basis of music making, shedding some light on what occurs in the brain when one plays or listens to music. Based on his book, Tone Deaf and All Thumbs: An Invitation to Music-Making for Late Bloomers and Non-Prodigies (Viking, 1986), his talk utilized slides and recorded music—it was entertaining and amusing, in addition to being informative.

A recital hour followed, featuring several talented students from the Music Department of the college. Activities slowed only briefly for lunch, then a choice of tours was offered. Those who chose to tour the campus had the opportunity to see the library and its collection of liturgical music, and learned that the college's Music Department could well be the oldest in the state, having been in continuous operation since 1851. It continues to grow, recently having added Master's Degrees in voice and piano pedagogy unique in the Bay Area.

The tour of Ralston Hall offered a look at its magnificent design and furnishings, as well as tales of its colorful history. Originally the site of a villa built by Count Leonetto Cipriani circa 1850 (part of the villa was incorporated into the present structure), Ralston Hall was designed by architect John Gaynor and built by Bank of California founder William Chapman Ralston in 1864. After his death, it was at various times home to Senator William Sharon, a girl's finishing school known as Radcliffe Hall, and a private "nerve" sanitarium, before the Sisters of Notre Dame de Namur moved the college to the site in 1923.

The meeting resumed with a lecture-recital on Oriental influences in the piano music of Debussy by Michael Schmitz, a recent graduate of the college's Master's program in music. The business meeting followed, during which a report was made on the chapter's recent successful workshop, "Bach to the Boss: Managing Music in Libraries," which had been held as the pre-conference to the California Library Association Annual Conference on November 13, 1987. A motion was passed recognizing chapter members Jean Purnell and Mimi Tashiro for the key roles they played in planning the workshop. The business meeting ended with Marion Taylor being elected to the office of Vice-Chair/Chair-Elect.

Chapter members had a final opportunity to enjoy the splendor of Ralston Hall (and each other's company) at the concluding reception.

Michael Colby
San Francisco Public Library

Library School Offerings Directory Update

The MLA Education Committee is in the process of updating the Directory of Library School Offerings in Music Librarianship. A survey will be sent to all ALA accredited library schools sometime this fall. If you teach a course related to music librarianship and would like to participate in the survey (or make sure your library school is properly represented), please contact:

Elaine Breach
Washington State University
The Libraries/TSD
Pullman, WA 99164-5610
509/335-2178
BITNET BREACH@WSUVMS

MUSIC LIBRARY ASSOCIATION
1989 Annual Conference
March 15-18, 1989
Cleveland, Ohio
The purpose of the American National Standards Institute X3V1.8M Music Representation Standards Committee Work Group is to create a standard language for music description which can be used as an interchange format between various computer systems. It is intended to be a part of and to interface with ISO standard 8879-1986, the Standard Generalized Markup Language (SGML). SGML is used to describe the functional elements of a document (e.g., paragraph, section head, etc.) in a standardized manner so that a SGML encoded document can be easily transferred between and printed on differing computer typesetter systems. An obvious example of an SGML application which includes music is a printed thematic catalog.

After six meetings, the Work Group has developed a representational scheme based on the separation of the basic musical content (pitch, rhythm, harmony, etc.) from the purely performance oriented information (intonation, rhythmic interpretation) and the purely score oriented information (page layout, horizontal spacing, clef). This means simply that some process or machine must be able to separate the work into one or more of these categories for this Standard to represent it. In addition, the Standard will be based on a hierarchical structure which describes a piece in terms of four basic sections: the underlying musical form, a set of performances (presumably to be reproduced by a machine), a set of scores in the form of Standard Western Music Notation, and a set of theoretical analyses. This structure best reflects the conceptual divisions inherent in music in light of the uses to which the Standard will be put. This separation of the whole into performance and score, and the extraction of the logical musical concepts, seems an unavoidable outcome of the way music has come to be performed and notated, and has long been present in Western music.

The meeting held at the IBM Almaden Research Center in San Jose, California, July 11-14, 1988 focused on refining specific aspects of the structure. Although the final standard will be divided into core, printed representation, and performance representation, for purposes of simplifying the discussion, the Work Group agreed to disregard those distinctions for the meeting. The detailed time and pitch representations will be broken into their appropriate categories after they have been more fully developed. The detailed representation of tempo, which had been developed at the Work Group's sixth meeting at the University of California Institute of the Arts in February, was examined in detail and somewhat revised. However, the basic structure of the representation of the time-line of a composition remained unchanged. The Work Group also developed a first draft of a pitch representation which is intended to encompass the disparate means of representing pitch used in computer applications. Both the tempo and pitch representations will be re-examined at the Work Group's next meeting.

A significant portion of the meeting was taken up by reviewing written comments which had been submitted to the Work Group. Several comments were directed to the need for a "Requirements Specification" document; such a document defines the potential user group and outlines each group's needs and probable uses of the standard. While there seemed to be a general consensus among the Work Group as to the need and uses of a music representation standard, it was agreed that a requirements specification should be developed. Dorothy Gross agreed to develop such a document for discussion at the next meeting of the Work Group.

In general, the Work Group was very productive. The details of a standard are falling rapidly into place. For more information about the activities of the Work Group, contact: X3V1.8M Secretary, c/o Craig R. Harris, The Computer Music Association, P. O. Box 1634, San Francisco, CA 94101-1634. Interested people should also become members of the CMA, because its newsletter, Array, contains reports of the Work Group's activities. The latest issue of Array also contains a discussion about Generalized Markup Languages which is useful in understanding the code used to represent the proposed standard.

Garrett H. Bowles
MLA Co-Representative

MUSIC LIBRARY SURVEYS SOUGHT

I am seeking information about unpublished surveys and studies of music library resources, services, facilities, or budgets that have been carried out since 1975. The studies should have included comparative statistics or information on at least two or more institutions. This information is being gathered as part of a project for the MLA Administration Committee/Statistics Subcommittee. Please send copies of summaries, reports, compilations, or survey instruments to William McClellan, University of Illinois at Urbana-Champaign, Music Library, 2136 Music Building, 1114 West Nevada Street, Urbana, IL 61801.
"My platform is very simple — less talk and more music."

Drawing by Levin; ©1986
The New Yorker Magazine, Inc.

<table>
<thead>
<tr>
<th>Issue</th>
<th>Copy Deadline</th>
</tr>
</thead>
<tbody>
<tr>
<td>November-December</td>
<td>October 28, 1988</td>
</tr>
<tr>
<td>March-April</td>
<td>April 21, 1989</td>
</tr>
<tr>
<td>May-June</td>
<td>June 3, 1989</td>
</tr>
</tbody>
</table>
warehouse find in 1982.

*Michael Tippett News. Sir Michael Tippett's London office has established a U.S. affiliate to handle the increasing volume of inquiries regarding recordings, literature, and archival materials otherwise unobtainable in America. More information is available on request from Jonn Leedham, Princeton Albion Music Ltd. Inc., The Dorothy Shop, 197 Princeton Avenue, Princeton, NJ 08540-1613.

*Gerboth Award. Potential applicants are reminded that the deadline for submitting proposals for a Gerboth Award is November 15, 1988. Fuller details may be found in the May-June MLA NEWSLETTER. Applications should be submitted to Gerboth Award, c/o James W. Pruett, Chief, Music Division, Library of Congress LM113, Washington, DC 20540.

*LC Music Division Intern Program. The Music Division is offering academic internships to qualified college and university students. These non-stipendary internships are flexible and designed to fit the interests and schedules of the interns as well as to serve the mission of the Library. Work will be directed by supervisory and professional staff in the areas of acquisitions, preservation microfilming, processing, production of chamber music concerts, and reader services. Inquiries may be made to the Chief, James W. Pruett or the assistant Chief, Jon Newsom, Library of Congress LM113, Music Division, Washington DC 20540 (phone 202/287-5503).

*Roommate Clearinghouse. Are you taking a single room in Cleveland (and paying a single room rate) because the people you know aren't going (or already have a roommate) or you are still pretty new at this and just don't know anyone to ask? Jane Nowakowski is willing to serve as a very informal clearinghouse for those people who are looking for roommates and cannot, for whatever reason, find one on their own. All she needs is your name, address, and phone numbers (work and home); a list will be sent of whatever names may have accumulated. Contact Jane at Sibley Music Library, Eastman School of Music, 26 Gibbs Street, Rochester, NY 14604. For a quicker response, call (716/275-1076) or send a message by e-mail (BITNET SMJN@UORVM).

*Law/Religion Contributors Sought. The Information Sharing Subcommittee is seeking contributors for its "Music Articles" bibliography in the areas of religion and law. If interested in assuming responsibility for either subject, please contact Geri Laudati, East Carolina University, Greensville, NC 27858 (919/757-6250 or BITNET MULAUD@ECUVM1).

NEW FACES/NEW JOBS

Jennifer Bowen, Music Cataloger, Sibley Music Library, Eastman School of Music.

Pamela J. Bristah, Head Librarian, Manhattan School of Music.

Elizabeth Davis, Music Librarian, Columbia University.

Richard Griscom, Head, Dwight D. Anderson Memorial Music Library, University of Louisville.

Kathleen Haefliger, Music Librarian, Penn State University Libraries.

Christine Hoffman, Assistant Chief, Rodgers & Hammerstein Archives of Recorded Sound, New York Public Library.

Jennifer Kolmes, Music Cataloger, University of Arkansas.

Ruth Ormondroyd, Recon Project Librarian, Music Library, University of California, Berkeley.

Taras Pavlovsky, Music Librarian, Library and Museum of Performing Arts, New York Public Library.

John Perkel, Assistant Librarian, Metropolitan Opera Association.

Deborah Richardson, Librarian II (Visual and Performing Arts Specialty), Montgomery County Department of Public Libraries.

Linda Richer, Director of the Library, Cleveland Institute of Music.

Philip Schreur, Music Catalog Librarian, University of California, Davis.

Stephen H. Toombs, Music Librarian, Case Western Reserve University.

Thomas G. Zantow, Music Cataloger, Bowling Green State University.
<table>
<thead>
<tr>
<th>Date</th>
<th>Event Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>October 8</td>
<td>New York State/Ontario Chapter Meeting, Onondaga County Public Library, Syracuse, NY.</td>
</tr>
<tr>
<td>October 8-9</td>
<td>Chesapeake Chapter Meeting, Shenandoah College and Conservatory of Music, Winchester, VA.</td>
</tr>
<tr>
<td>October 13-16</td>
<td>College Music Society, 31st Annual Meeting, El Dorado Hotel, Sante Fe, NM.</td>
</tr>
<tr>
<td>October 14</td>
<td>Special Libraries Association. Continuing education course, “New Technology and Its Impact On You,” New York, NY. For information contact SLA. This course is also being held October 18 in Montreal, Canada.</td>
</tr>
<tr>
<td>October 14-16</td>
<td>MLA Board Meeting, Boston, MA.</td>
</tr>
<tr>
<td>October 15</td>
<td>New England Chapter 25th Anniversary Meeting, Wellesley College, Boston, MA.</td>
</tr>
<tr>
<td>October 19-23</td>
<td>Society for Ethnomusicology. Annual Meeting, Tempe, AZ.</td>
</tr>
<tr>
<td>October 20-21</td>
<td>Special Libraries Association. Two-day continuing education course, “Going It Alone: Managing the One Person Library,” Ann Arbor, MI. For information contact SLA. This course is also being held November 17-18 in San Francisco, CA.</td>
</tr>
<tr>
<td>October 27-29</td>
<td>Mid-West Chapter Meeting, University of Illinois, Champaign-Urbana, IL.</td>
</tr>
<tr>
<td>October 28</td>
<td>MLA Newsletter copy due to editor.</td>
</tr>
<tr>
<td>November 3-6</td>
<td>American Musicological Society. Annual Meeting, Baltimore, MD.</td>
</tr>
<tr>
<td>March 5-11, 1989</td>
<td>Special Library Association. Executive Development Academy, Carnegie Mellon University, Pittsburgh, PA.</td>
</tr>
<tr>
<td>March 14-15, 1989</td>
<td>MLA. Pre-conference Workshop, “Music in an Online Environment,” Stouffer Inn, Cleveland, OH.</td>
</tr>
<tr>
<td>March 15-18, 1989</td>
<td>MLA. Annual Meeting, Stouffer Inn, Cleveland, OH.</td>
</tr>
<tr>
<td>April 5-9, 1989</td>
<td>Sonneck Society. Annual meeting, Vanderbilt Plaza Hotel, Nashville, TN.</td>
</tr>
</tbody>
</table>